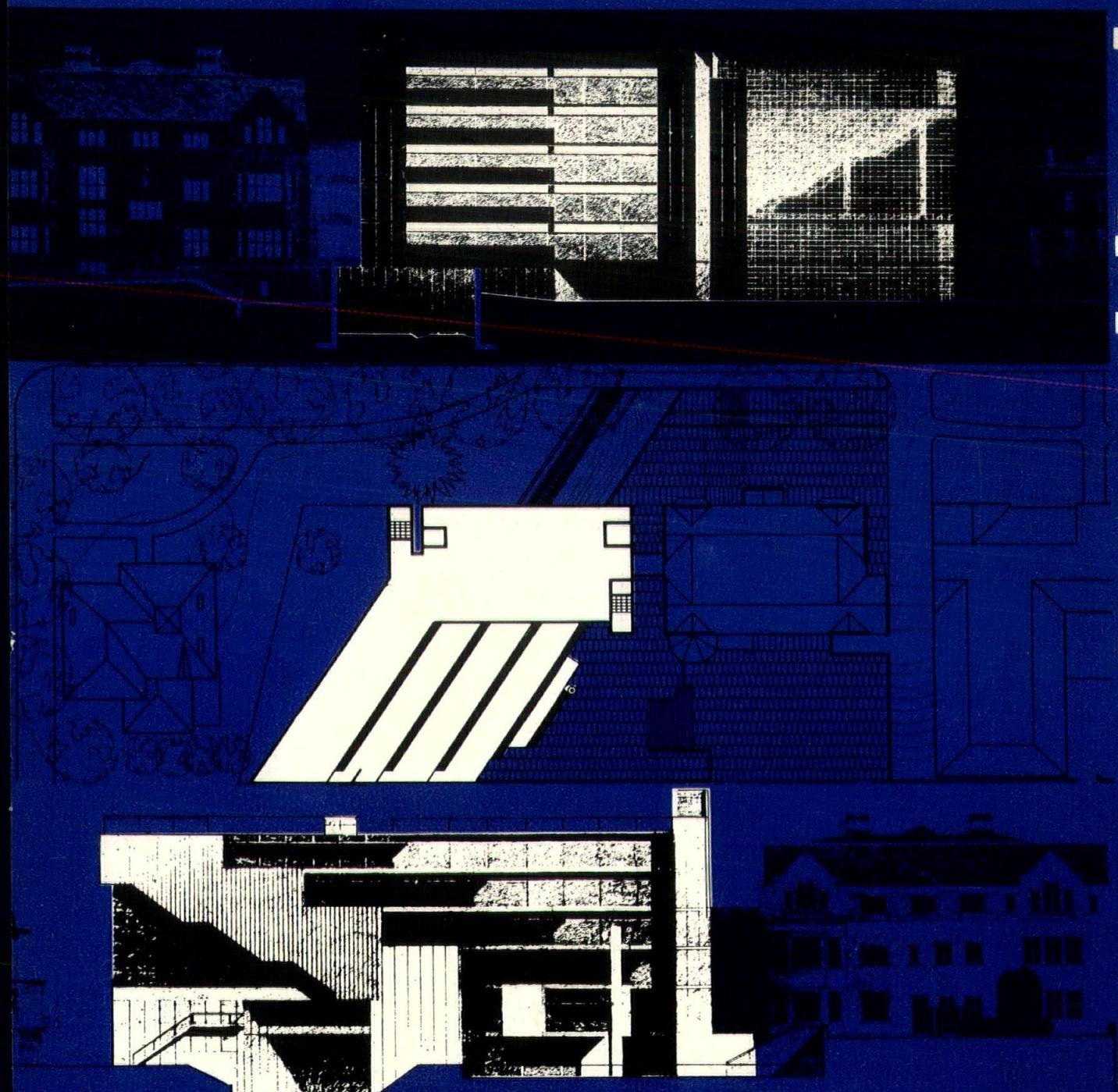


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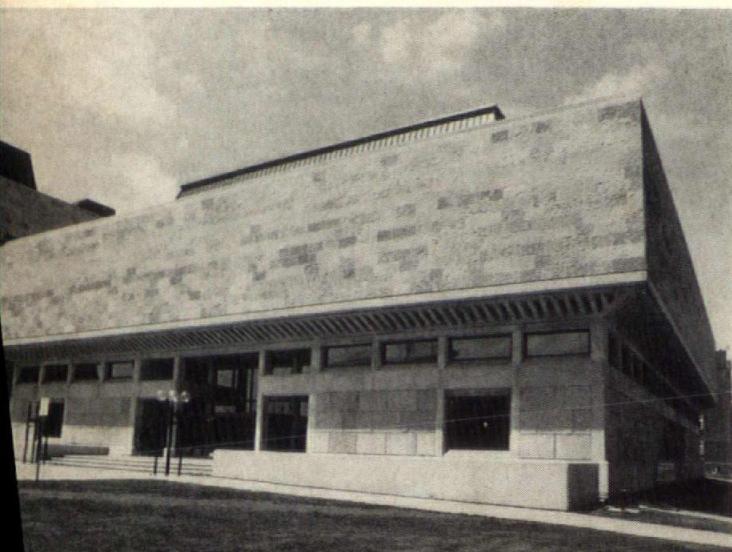


HALQUIST STONE IS VERSATILE

View showing part of length of Sea Wall at U. of Wisconsin on Lake Mendota, Madison



Ingrid Elvehjem Complex, U. of Wisconsin, Madison



Sea Wall at Lake Mendota in back of Student Union U. of Wisconsin Lake Mendota, Madison

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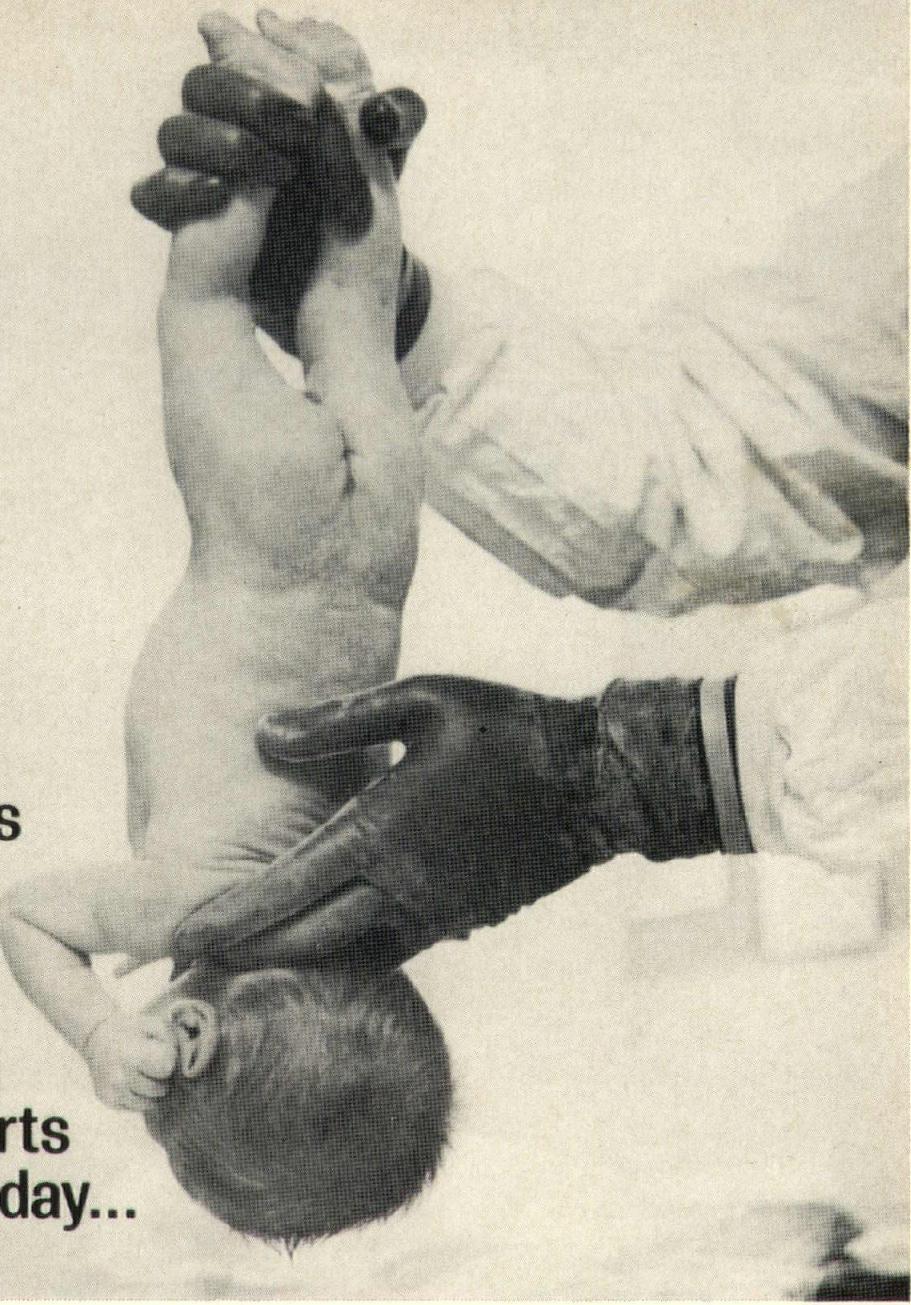
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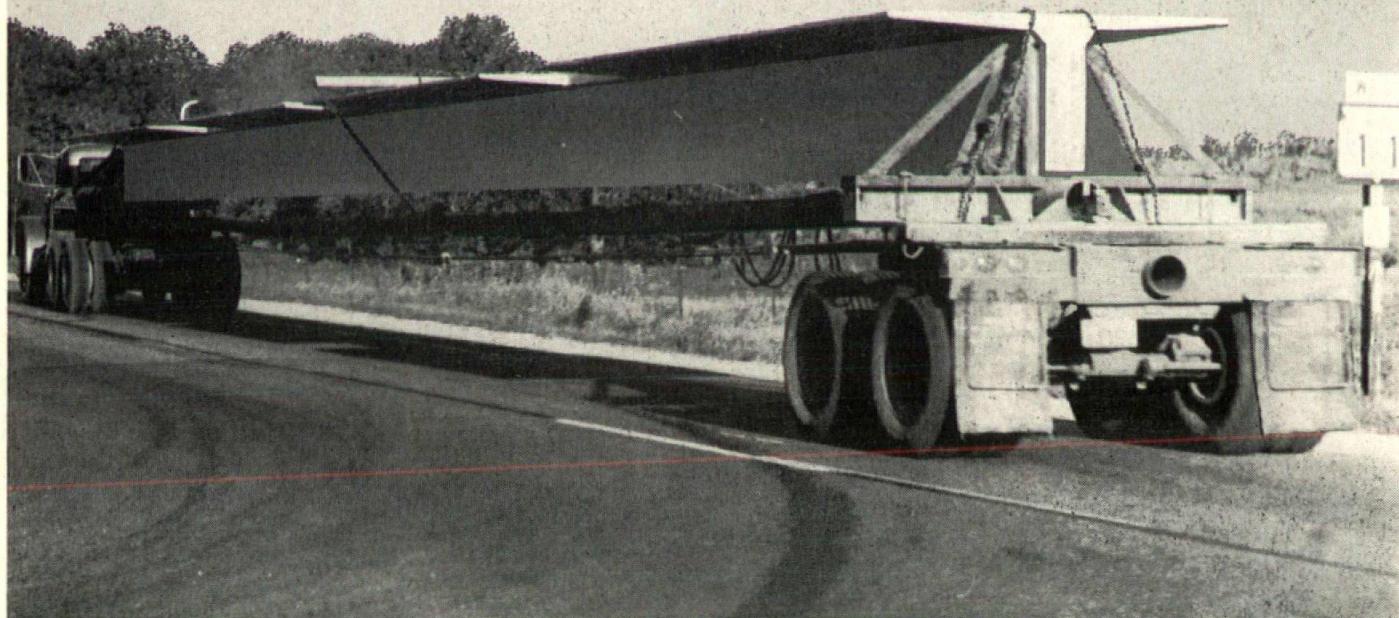
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wisconsin architect



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New Ethics Approved by AIA Board

Correction:

In the September issue of Wisconsin Architect, on page 21 in the Park Plaza advertisement, the name of Eugene F. Shew, 532 Pearl Ave., Oshkosh, Wisc., was inadvertently misspelled.

Wisconsin Architect is published monthly with the exception of July and August which is a combined issue.

Controlled Circulation

Postage . . . Paid at Milwaukee, Wis.

National Competition



**Office of Fitzhugh Scott-Architects
Runner-up in the Yale Mathematics
Building National Competition**

The year 1970 certainly has brought its share of major national recognition to several members of the architectural community in Wisconsin.

While we published the award winning design for the Chicago Public Library renovation and addition by Messrs. Sample, Potter and Purcell in the September issue, we are pleased to present in this issue the design of Fitzhugh Scott-Architects, Inc., of Milwaukee for the Yale Mathematics Building national competition.

The Office of Fitzhugh Scott-Architects, Inc., with David Kahler, Thomas Briner and Gordon Pierce won the distinction of being one of the five finalists in the first phase of this very prestigious and certainly one of the major national architectural competitions in the United States.

When the Yale competition was announced last fall, it generated unusual interest among architects and some 1600 initially registered. Ultimately 479 complete entries were submitted, a surprisingly sizable number.

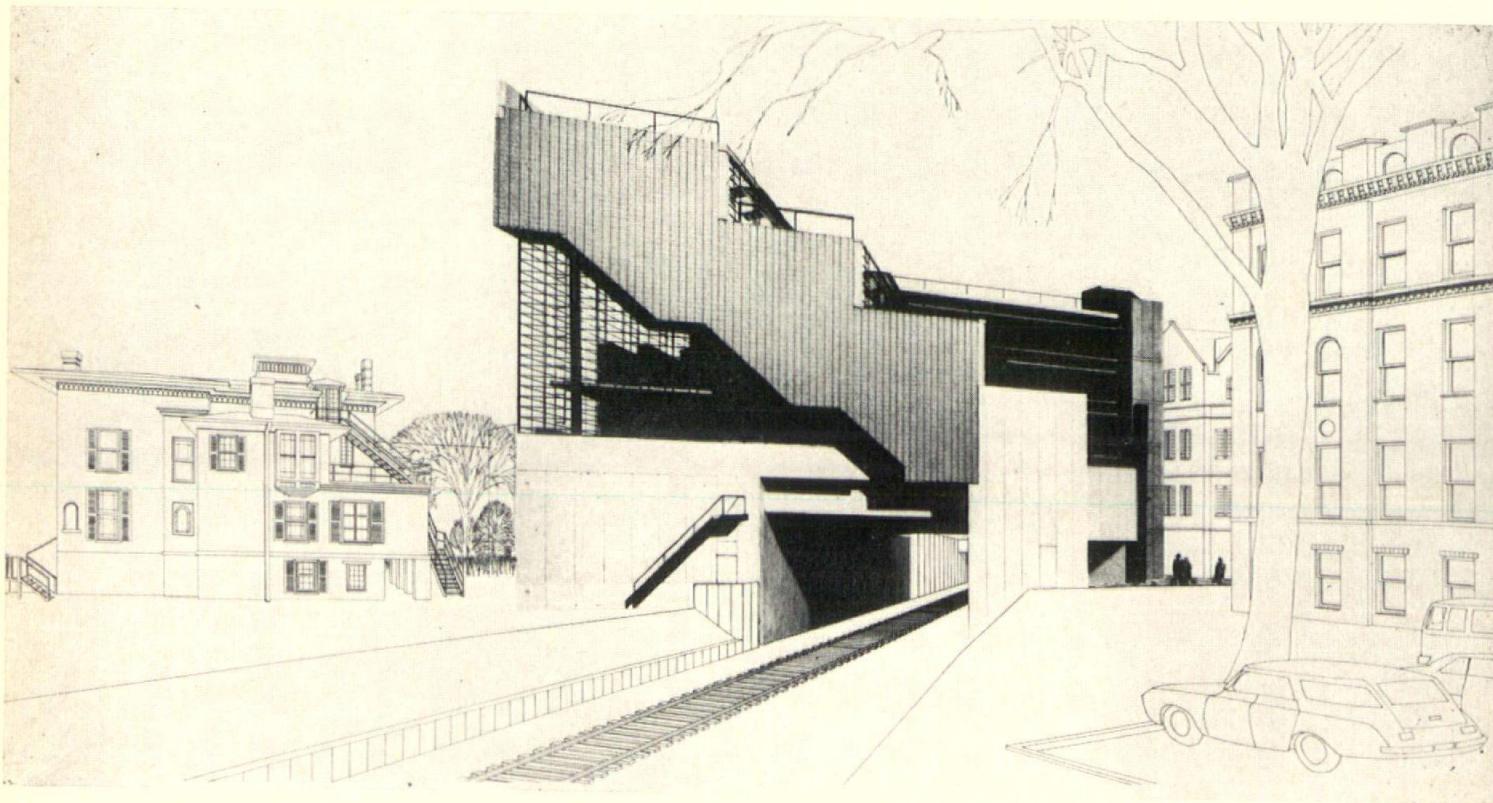
The reason for this extraordinary interest in the

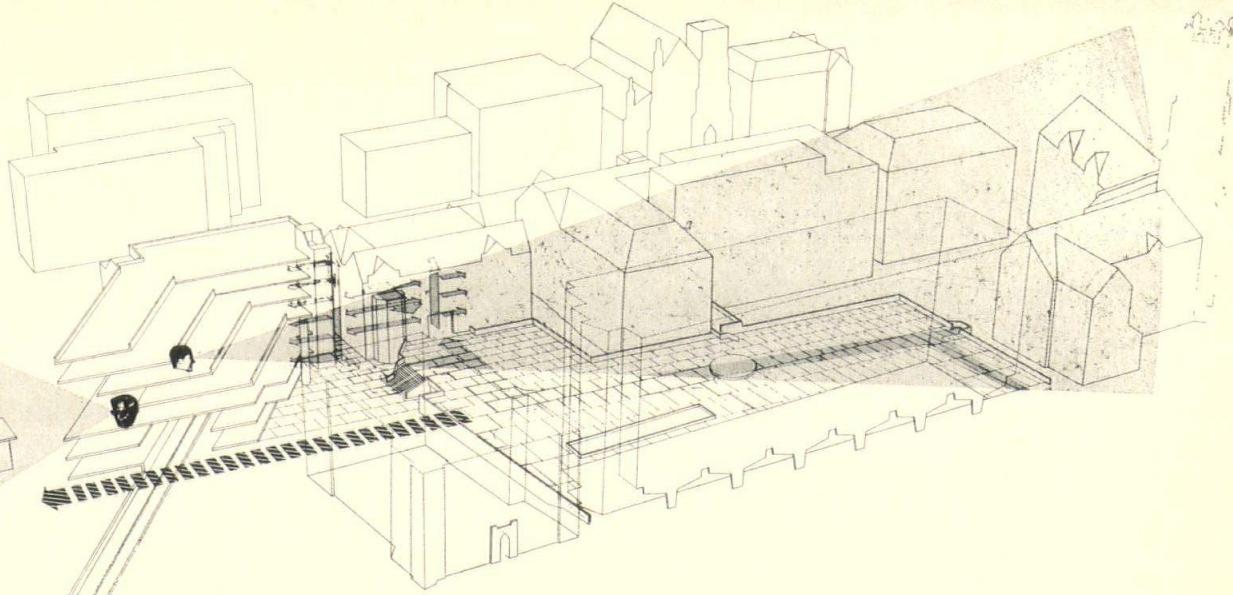
Mathematics Building can be ascribed to the fact that the campus of Yale University has been characterized in the past decade as "the greatest open air museum of modern architecture."

Under the leadership of the late President Griswold, the architecture of Louis Kahn, Eero Saarinen, Paul Rudolph, Gordon Bunshaft and others, focused international attention on the campus, standing in strong contrast to the buildings and courts of the years around 1930 in the Gothic and Georgian styles which form a superbly integrated fabric unifying the central part of the campus.

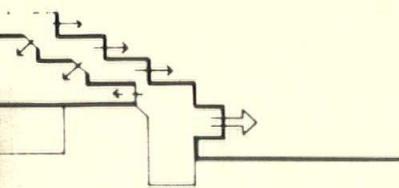
The competition for the Mathematics Building signified a major change in direction for Yale. Through the competition, Yale was seeking a building that would integrate into the strong, existing fabric while providing workable, economical and non-monumental space for the conduct of teaching and research.

The program in brief called for a slight remodeling of the existing mathematics building, Leet Oliver Memorial Hall,





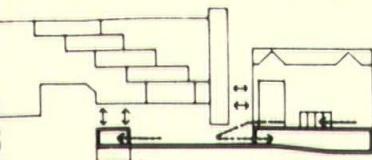
HIERARCHICAL ORDERING OF ACTIVITY VARYING IN PSYCHOLOGICAL IMPORTANCE:



Interior circulation and disposition of activities calculated to involve a relationship with two major spaces — library and mall.

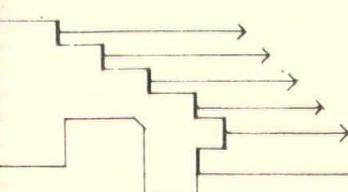
Library located to act as centripetal force within building enforces a sense of community among faculty.

VISION OF CIRCULATION:



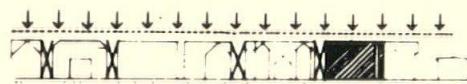
Student oriented activities relate to public exterior spaces.
Access to faculty activity off public-student routes.

BUILDING / MALL COUNTERTHRUST:



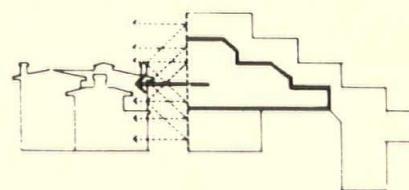
Stepped configuration extends mall.
Faculty within steps visually participate in mall activity.

CONGRUITY :



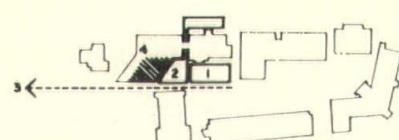
Heights, scale of building elements, proportion of vertical openings, and materials consciously relate to other Hillhouse structures.

DANA HOUSE AS A MARKER:



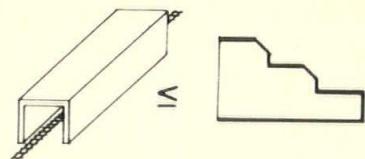
Dana House is focus of major interior space.
Character of Dana House uncompromised by anonymous character and "fall" aspect of north facade.

EMPHASIZING MALL'S LIMITATIONS AND EXTENSIONS:



Encouraging visual extension of space with gap between Armory and Mathematics (3) and volume implicit with the stepped south facade (4).
Adding two levels of plaza (1, 2) to Becton.
Gap encourages future pedestrian tie to development across Trumbull (3).

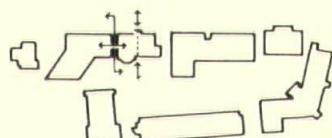
DETERMINISM OF RAILROAD RIGHT - OF - WAY :



Opening through building produces a dynamics which dictates scale of structure.

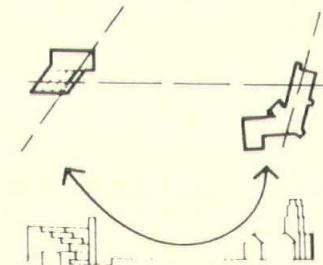
Establishes a precedent for a vigorous treatment of the volume within the building's major space.

MAXIMIZING PEDESTRIAN UTILITY OF MALL :



Building entrances established towards mall.
Passages through Mathematics building and Leet Oliver connect Hillhouse with mall.

PROVIDING FOCUS :



Angular orientation to mall axis relates to Strathcona Hall.
Mass of building becomes visual boundary of north end of mall.

(entrants were instructed to maximize new classrooms in their remodeling of Leet Oliver Hall) and the construction of a new building that would provide spaces for most of the 70 departmental offices for faculty and administration, a large lounge and "talking-room," four conference and seminar rooms, two medium-sized lecture halls, and the entire departmental library which presently contains 13,000 volumes and is expected to double in size within the next six years. All of this totalled to approximately 55,000 sq. ft. and an expected cost of around \$3 million.

The design parameters of the Mathematics Building were heavily influenced by the needs of Yale's mathematicians. Professor Charles E. Rickart, Percey F. Smith, Professor of Mathematics at Yale and director of Graduate Studies — a member of the jury — outlined these needs:

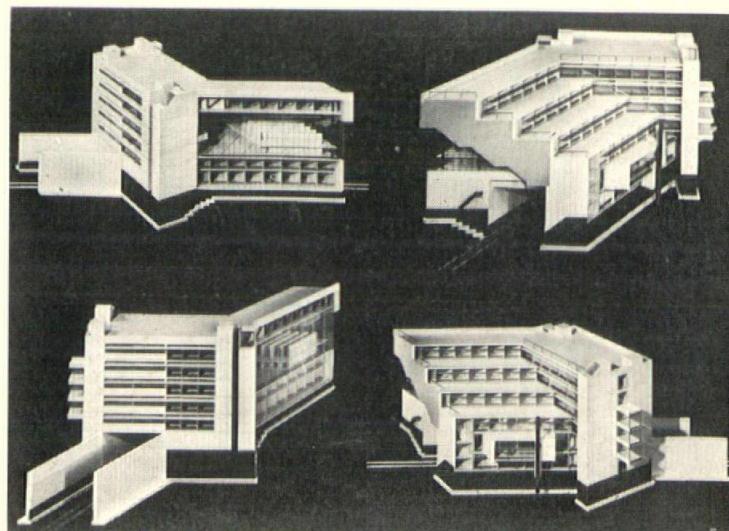
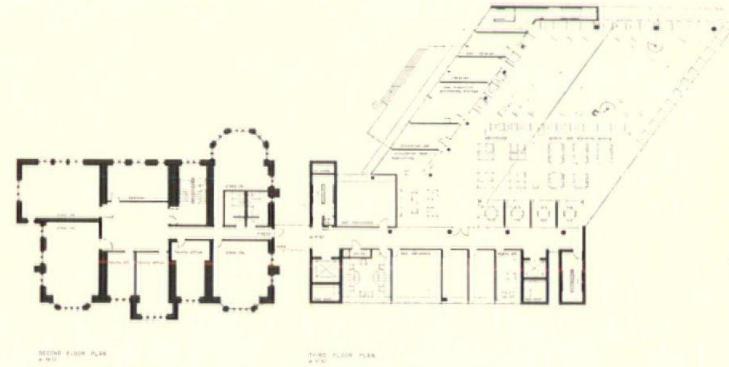
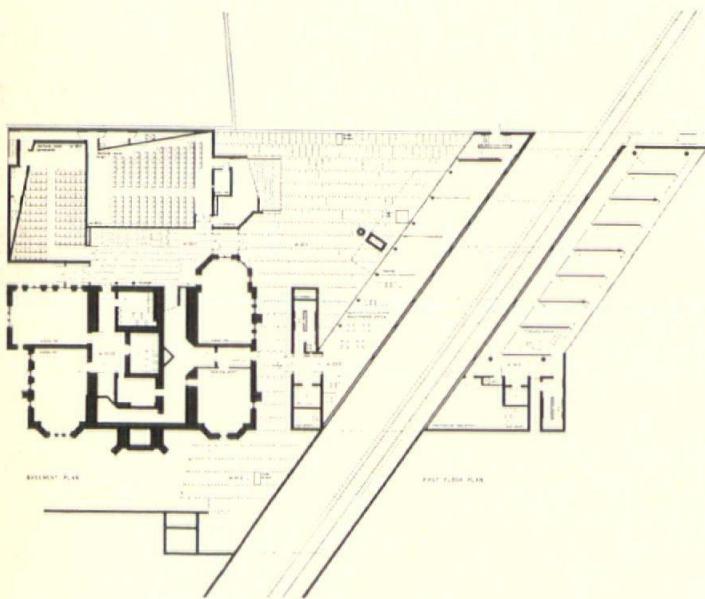
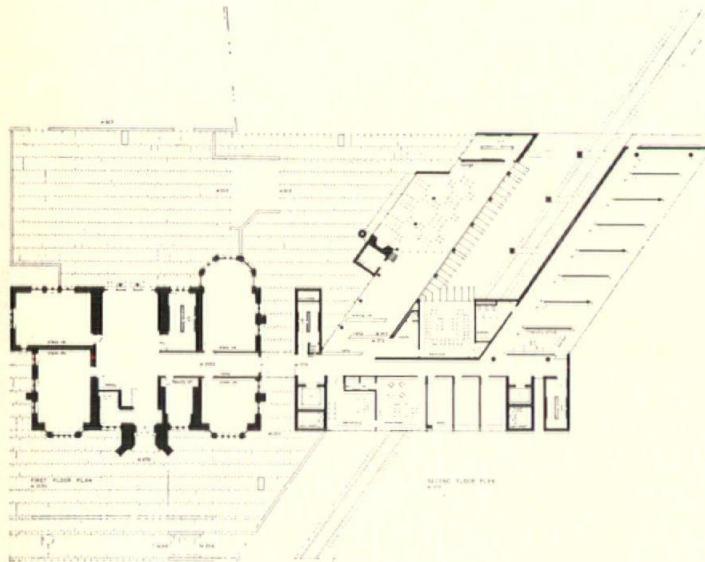
"A mathematician does much of his work informally, in conversational contact with his colleagues and students in hallways and lounges — yet his specialized library must be

very close at hand for reference use, and his office, which in effect is his laboratory, must be a liveable retreat for long-term work."

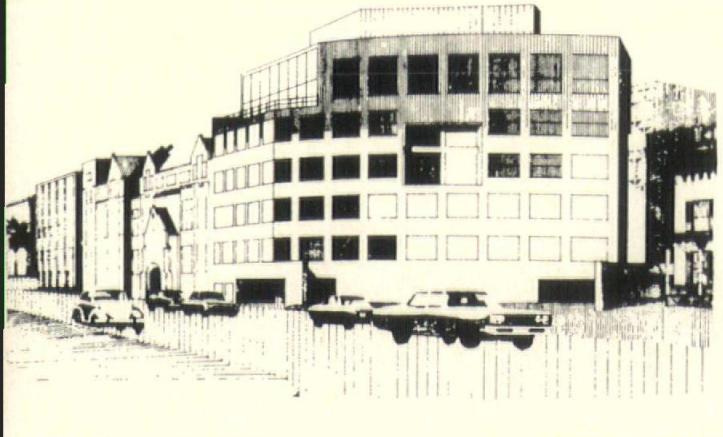
The site for the Mathematics Building presented particularly complex constraints. Hillhouse Avenue is described in the competition program as "one of the most elegant residential streets anywhere" in the late nineteenth century. Now the first of the two block street, contains a number of larger contemporary buildings, the second block still has its fine old piles, mostly of the Tuscan village style.

The program required that the new Mathematics building respect and relate to the existing height of the more recent buildings and acknowledge on the other hand the scale of nearby Dana House, a national Historic Landmark at 24 Hillhouse Avenue.

Two other factors further complicated the site. Existing, sunken railroad tracks were to be respected in the design and the new building was to adjoin the courtyard of the



WINNER



University's Becton Laboratory designed by Marcel Breuer.

In February of this year, Yale University announced the five winners of the first phase of the competition, and recipients of \$10,000 each: Office of Fitzhugh Scott-Architects, Milwaukee; John Fowler, John Paul McGowen, New Haven; Van Slyck, Callison, Nelson, Seattle; Marvin Verman, Yves Lepere, Paul Petit, Philadelphia and Venturi and Rauch of Philadelphia.

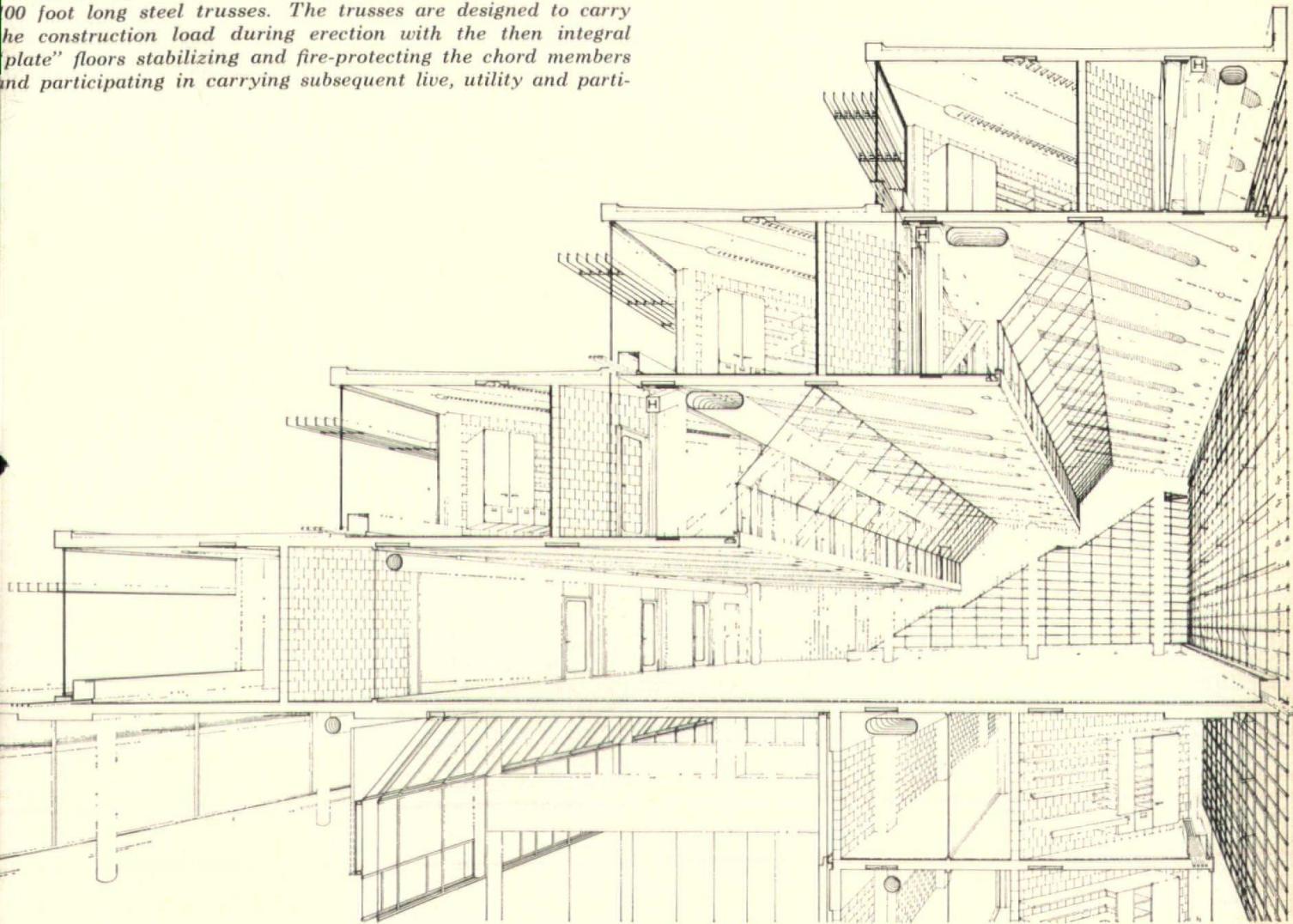
In April of this year the seven member jury, Edward Larabee Barnes, FAIA, E. Kevin Roche, AIA, Romaldo Giurgola, AIA, John Christiansen, Vincent Scully, architecture critic and Professor of History of Art at Yale, Edward W. Y. Dunn, Director of Buildings and Grounds for Yale and Professor Rickart of Yale, announced Venturi and Rauch's design as their unanimous choice.

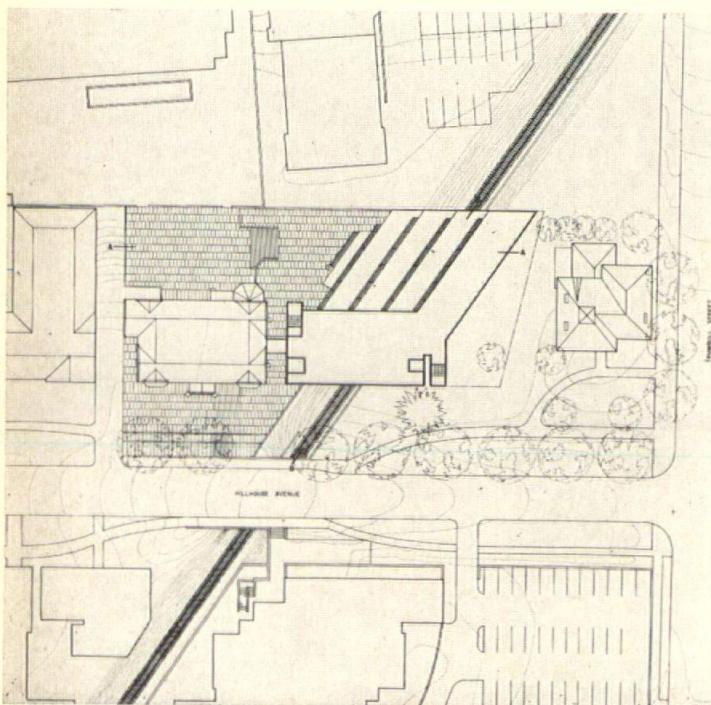
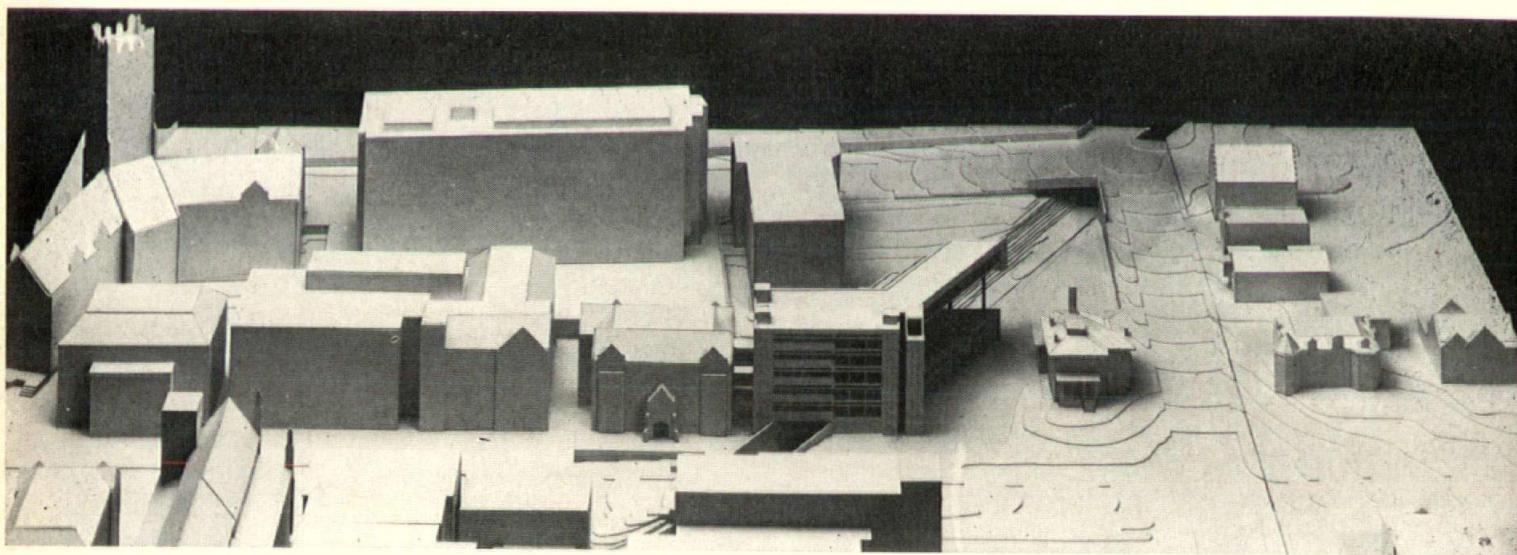
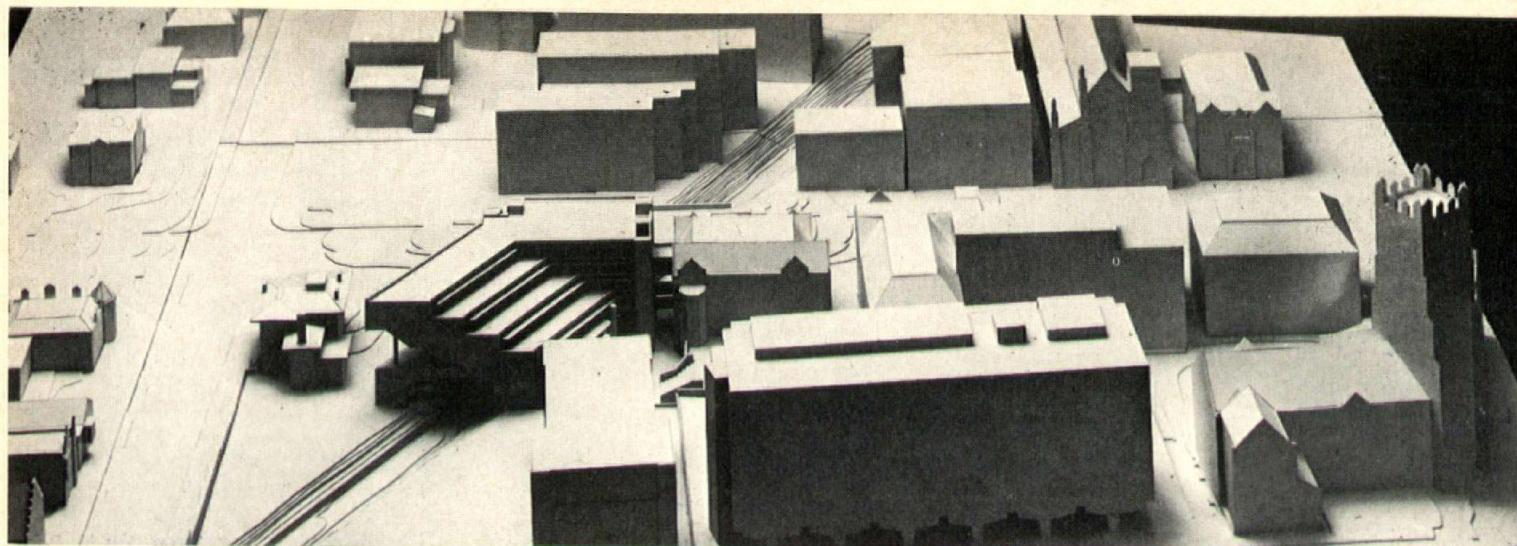
The jury has been unequivocally enthusiastic and verbal about the winner's design while very little is said about the solutions of the other four projects.

Structural Design

The structure consists of a simple assembly of horizontal and vertical plates with virtually no drops or beams involving costly forming details. The seven levels of horizontal plates are supported by columns at conventional spacing except at the perimeter, railroad sidewalls and the upper level edges overlooking the library. At the latter points the plates are picked up by 100 foot long steel trusses. The trusses are designed to carry the construction load during erection with the then integral plate floors stabilizing and fire-protecting the chord members and participating in carrying subsequent live, utility and parti-

tion loads. The plates furnish a very stiff structure with deflection under full live load limited to 1/3000 to 1/15000 of the span. The weight and stiffness of the elements are ideally suited to furnish sound dampening sufficient to reduce external airborne noise levels below standard levels for work and study.





As is to be expected in a major competition with that large a number of participants, the outcome of the competition has generally become a subject of controversy and speculation.

There are those competitors right here in the State of Wisconsin, intimately acquainted with the Yale competition who insist that they find the solution of Fitzhugh Scott-Architects superior to the winner's.

The project idiom included in this presentation, clearly shows two major objectives in the Scott design. 1) a reinforcement of Becton Plaza, intensifying its activity, the stepped configuration of the building extending the mall and permitting occupants visually to partake in the activity of it, adding two levels of plaza to Becton, maximizing pedestrian utility. 2) Interior circulation and disposition of activities fostering an intense feeling of community with visual as well as psychological relationships between the two major spaces, the library and the mall.

It is always regrettable that there can be only one winner in a competition, but it must be of great satisfaction for the team of Fitzhugh Scott-Architects to have been chosen by a jury of integrity as one of the best out of almost 500 competing colleagues. It must also be exciting for them to have successfully participated in a major architectural competition that is predicted to be of great influence and significance for the 1970s.

by Dorothy Schweitzer, Executive Secretary

WAL-Western Section

Plaudits were given to WAL-Milwaukee in the June issue and now is the appropriate time to relate the accomplishments of WAL-Western Section as they pertain to fund-raising for Wisconsin Architects Foundation and their recent gift to the School of Architecture at UWM.

Since 1961 the WAL group headquartered in Madison has contributed \$2,875 to the Foundation for Tuition Grants for Wisconsin architectural students who in the past by necessity had to receive their training out-of-state. WAL's banner year of 1963 brought \$1400 to the Foundation, one-half of which was designated for the "Special Account," an accumulating fund other hopeful contributors were propagating optimistically for the "future School of Architecture." The "Special Account" fund was later invested.

1969 and 70 witnessed the resumption of contributions to the Foundation to a total of \$700. As the Tuition Grant Program had been terminated, that sum was held in account by the Foundation.

Early this past summer WAL was approached by the Foundation with the idea that they might like to pool the \$700 invested with their contributions of the past two years, and to present the total \$1,400 as a gift to the School of Architecture for some specific purpose, noting the fact that WAL-Milwaukee had set up a Slide Collection to which they are continuing to contribute. Mrs. E. John Knapp, President of WAL-Western Division, lost no time in getting in touch with Dean John W. Wade for his recommendation as to how the money would be best appropriated. Dean Wade's suggestion, apparently one of need and benefit to some of the students, drew the wholehearted support of the

WAL members, and is described as follows: "This gift is made for the specific purpose of employing student assistants for the School of Architecture faculty and staff to replace work-study funding not available during Fall 1970-71."

It is interesting to learn that the fund-raising in the last two years was devoted uniquely to Art Fairs to which artists and craftsmen from all over Wisconsin were invited to participate. Mrs. Horst W. Lobe was General Chairman for both events. She is an artist in her own right, and her tireless energy and enthusiasm for the projects was complimented by the hardworking WAL aides. Each artist received 75% on the sale of his work out of a gross of \$2600 in 1969 and \$1100 in 1970. As added touches in the Fairs, there was a Children's Art Corner which proved delightful, as well as an ever lucrative baked goods feature.

SOA Seminar

Notice is at hand, at this writing, that the School of Architecture is to have its first seminar for architects on September 25th at Holton Hall UWM. The seminar is on Architectural Studies. James V. Hirsch, AIA, is to be in charge and will act as moderator, with John H. Romani, Vice Chancellor of UWM, opening the meeting. Professors Beckley, Rabinowitz, Rock and Glickman are to be the participants. Morning coffee and noon luncheon are included in the fee of \$6.00. This initial seminar it is hoped will be the forerunner of similar and other occasions which will draw many interested participants resulting in the spreading of mutual benefit to the School and the profession.

This is one of the anticipated advantages to the profession in the presence of an architectural school in Milwaukee. Further participation by Chapter members is foreseen in yet undesignated ways.

The meeting last May with the students was felt to be of benefit, and, at that time, there was agreement between the factions that periodic meetings, informal in nature, would be desirable. On-going education for the members of the profession was recommended also by the practitioners present.

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A CARD HAS BEEN SENT TO THE BEREAVED
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Elvehjem Art Center

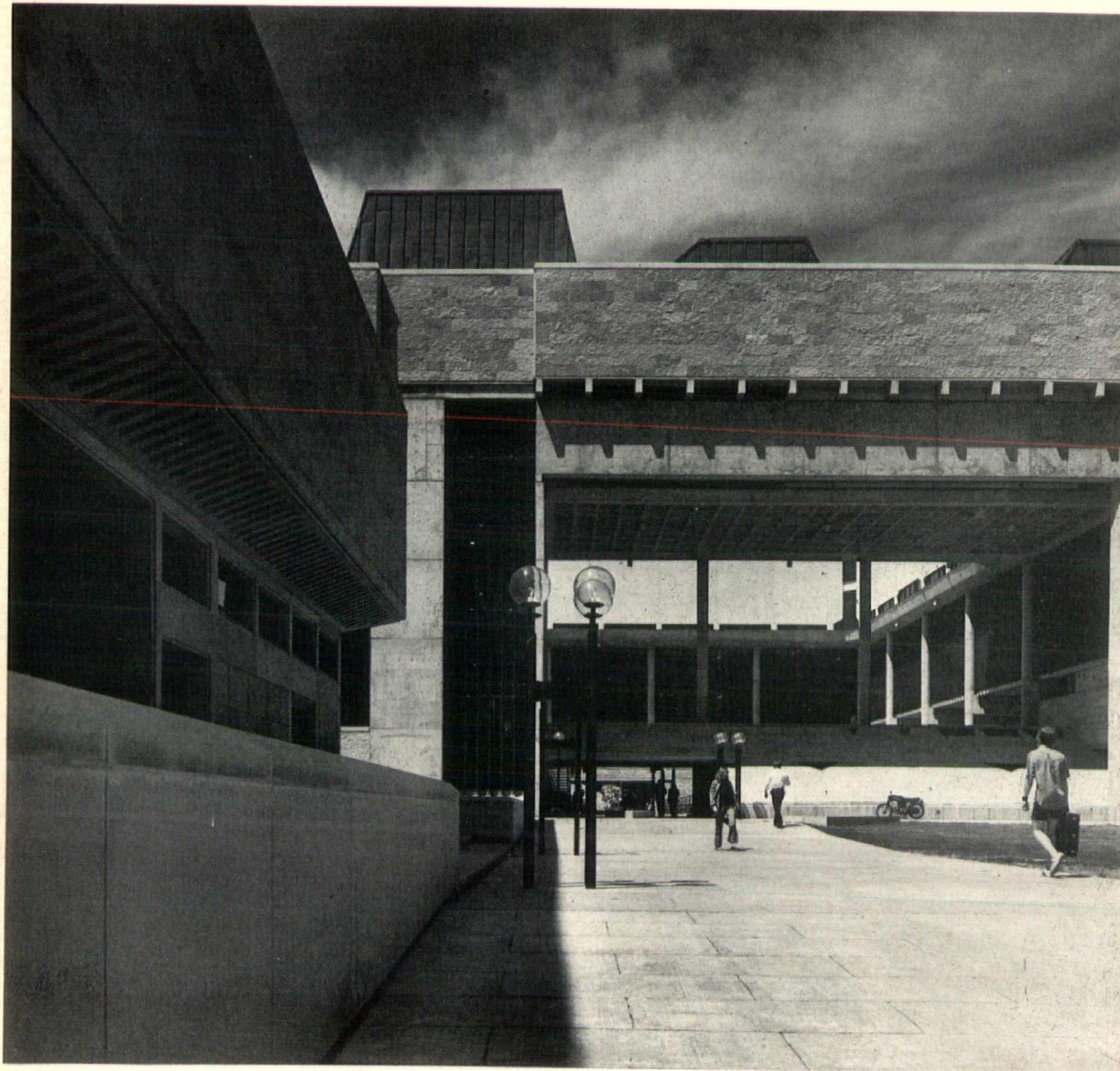
The University of Wisconsin's new cultural facility, named in honor of the University's thirteenth President, Conrad A. Elvehjem, was dedicated on Friday, September 11, 1970, with an inaugural exhibition of works from the University's own 1300 piece collection combined with sculptures and paintings of the 19th and 20th century on loan from collections of alumni.

At this occasion, John Canaday, art critic of New York City, observed: "The building has a reassuring serenity and confidence and the two exhibitions are by their retrospective nature unimpeachably divorced from the political conflicts

Photos by Balthazar Korab, Troy, Michigan

of the moment. By implication, however, this art center might have immediate pertinence as the most profound, if the least dramatic, anti-war argument that the University could present. Art is a crystallization of exactly those humanistic ideals that war violates and universities were created to nurture."

The 3.5 million Elvehjem Art Center is a part of a complex of buildings, The South Lower Campus project, designed by Harry Weese and Associates, Architects of Chicago.

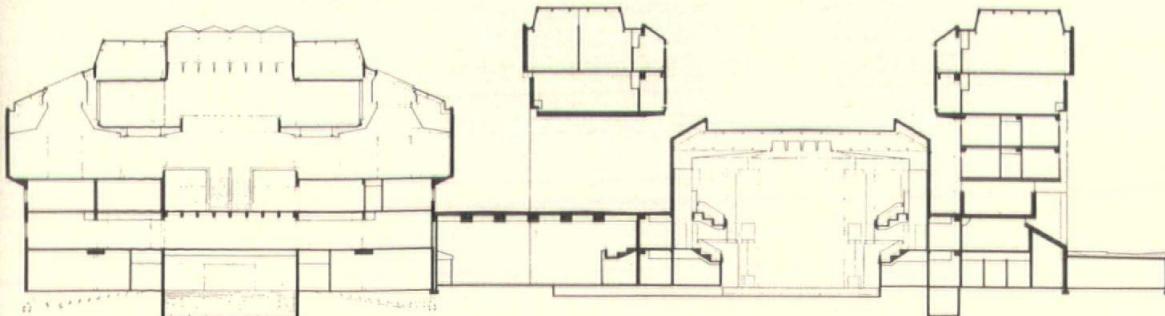
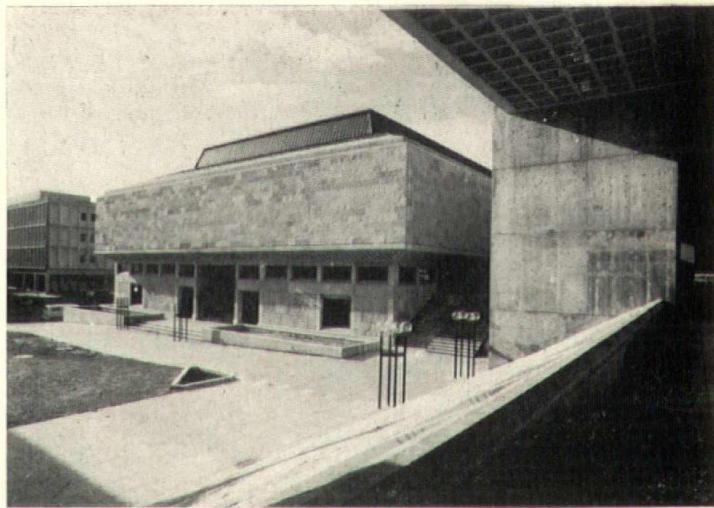
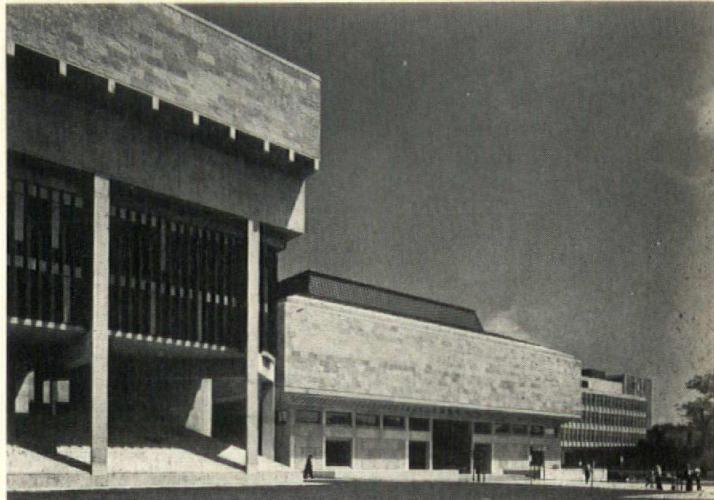
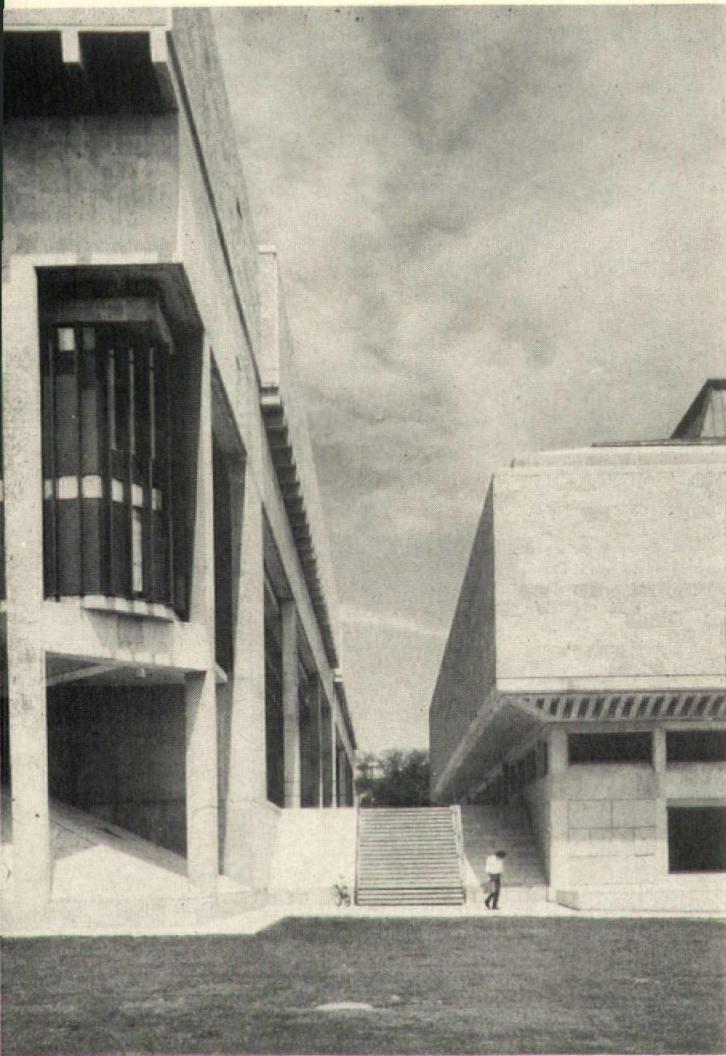


The 10.5 million complex is designed around a large formal space considered the center of the University in Madison. It contrasts to the more open 19th century campus free-standing buildings adjoining the hill and contains facilities for the Department and School of Music, Department of History and the Department of Art and Art Education.

The design is shaped by building "lines" formed by the grid-iron street pattern. The existing cornice line is maintained. The six-story complex is a concrete structure

with local limestone infill panels, strongly expressed as three functional divisions.

Art Education occupies the two top levels. The roof has many skylights over the art studios, and since it is seen from the hillside, it is thought of as another facade. This two-story layer establishes a continuing cornice. Slung between it, free of the terrace below, is a two-story element that contains the offices, lecture hall, concert hall and art gallery; considered as wall-bearing structures, they are independent of the columns supporting the art studios above. The terrace level provides easy access to this middle layer by connecting



Transverse Section — Through Elvehjem Art Gallery (library, lecture center, and art history) and the Academic Complex (art education, faculty offices and classrooms).

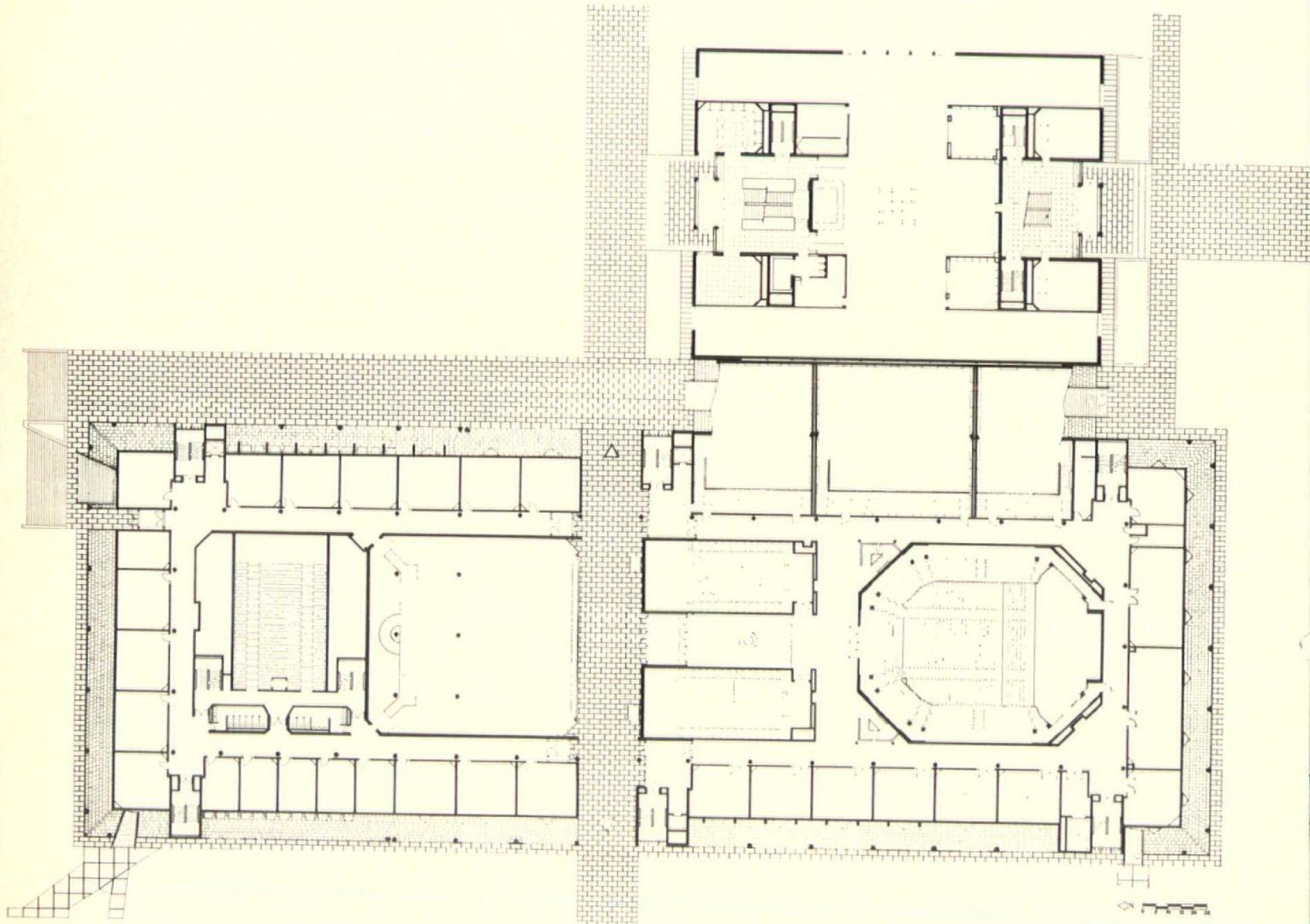
the bridges across the adjoining community streets, carrying pedestrians through the entire complex. In addition it separates dissimilar functions and provides the acoustic isolation advantageous for the assembly, exhibition and auditorium elements at its level. The bottom layer consists of two classroom levels with skylights set in a sloping wall, merging this layer into the surrounding landscape while providing a transition to the vertical columned structure above.

The Elvehjem Art Center, appearing deceptively compact on the exterior, provides art library and print collection

facilities, small galleries, auditoriums and meeting rooms to compliment the functions of the Art Gallery.

There are five floors. The two highest comprise the twelve Brittingham Galleries, where a better part of the University's permanent collection is hung on off-white carpeted walls that contrast with dark oak parquet floors. A section of these galleries will be used to display temporary exhibitions. The two levels are connected by an angular stairway which "floats" over the skylighted Paige Court below.

Surrounding the court on the third level are the Oscar and Louise Mayer Print and Drawing Center, and the office of



Ground Floor Plan — Divided between the Music and History Departments. The History Department contains classrooms and a lecture hall. The Music Department contains classrooms, recital halls, band and orchestra practice rooms and a 750 seat

music hall.

The Elvehjem Art Gallery plan contains the entrances to the Art History Department library and the Brittingham Galleries above.

oth museum staff and art history faculty, with a convenient and easily located slide library.

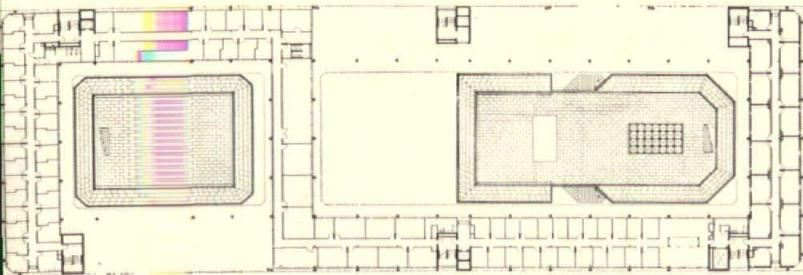
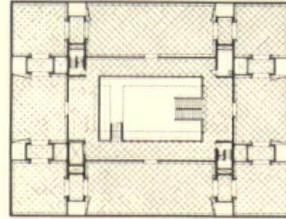
On the second level, or ground floor, where one enters the Elvehjem Art Center, are the Malcolm K. Whyte Lounge and reception area for visitors, two discussion rooms, and the Kohler Art Library, designed to hold 80,000 volumes.

The handsome, self-contained appearing building, provides auxiliary facilities necessary to achieve full cultural use of the galleries. Although the Elvehjem Art Center facilities will be extensively used by the public, they also permit use by students from various disciplines or art.

The Department of Art History, closely allied with the galleries, has offices and some classroom facilities for graduate and undergraduate studies.

The Elvehjem Art Center with its 24,000 sq. ft. of gallery space is the second largest university art museum in the United States, exceeded only by that of Yale University.

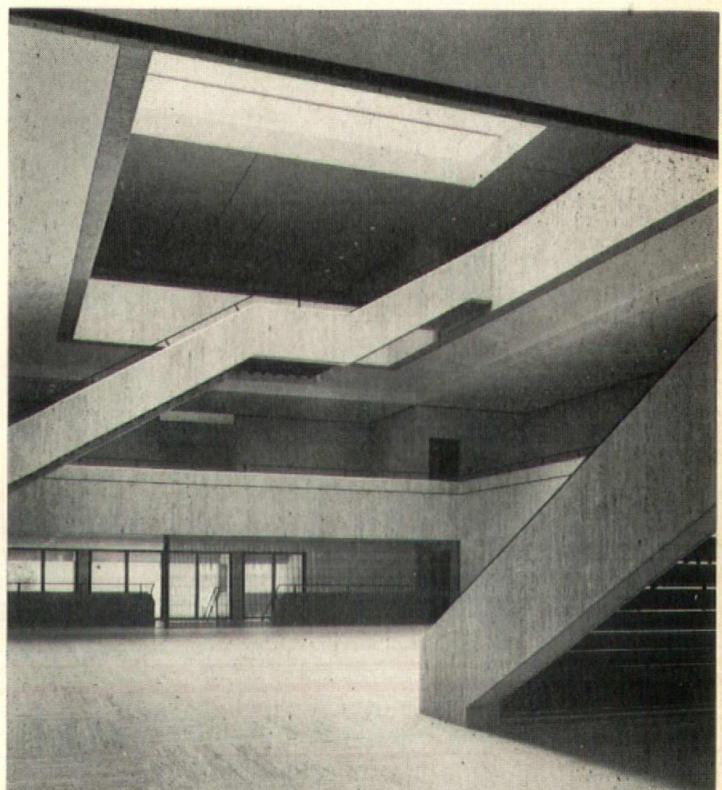
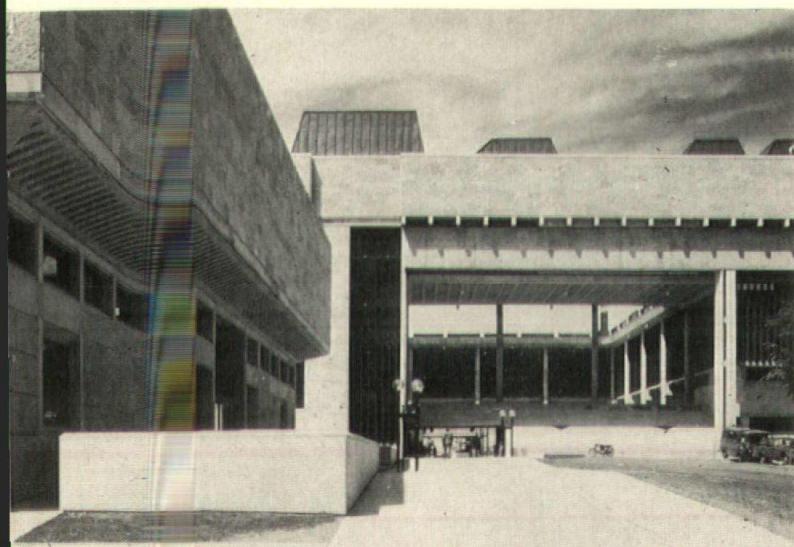
Generous gifts from alumni and friends of the University brought the Elvehjem Art Center into being. The generosity of these gifts is reflected in the elegance of the building and the comfort it provides with its carpeted floors and travertine-marble interior spaces.



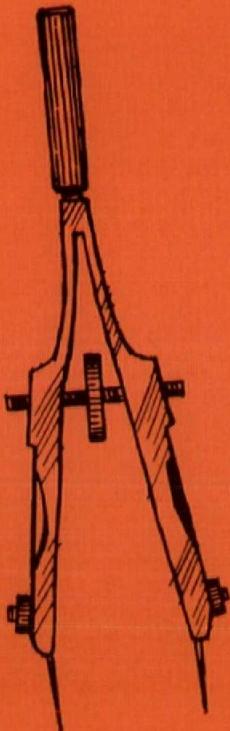
The fourth level plan of the Academic Complex is at third level of the Elvehjem Art Center.

Fourth Level Plan — Fourth level of Academic Complex contains staff offices of the Music and History Departments.

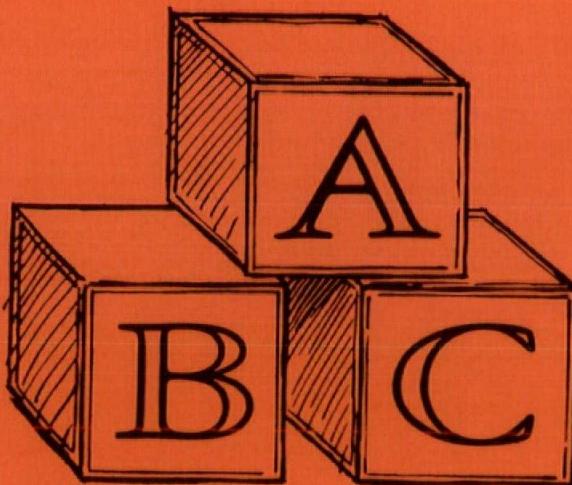
Third Level Plan — Third level of Elvehjem Art Center contains the Brittingham Galleries which surround the sculpture court.



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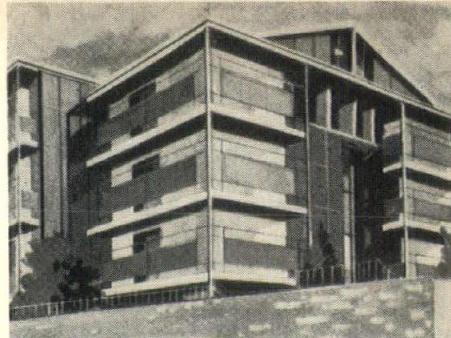
to AIA's member architects. Delegates to the June AIA Convention in Boston gave tentative approval to the new ethics with the provision that additional, minor revisions should be made and final review and approval given by legal counsel and the Board at its September meeting.

Two of the Standards, dealing with fees and involvement in contracting, which have been of considerable interest to members and others, are:

No. 6 — An architect shall represent truthfully and clearly to his prospective client or employer his qualifications and capabilities to perform services. After being selected for his professional qualifications, an architect shall reach an agreement with his client or employer as to the nature and extent of the services he will provide and his compensations.

No. 7 — An architect shall not undertake any activity or employment, have any significant financial or other interest, or accept any contribution, if it would reasonably appear that such activity, employment, interest or contribution could compromise his professional judgment or prevent him from serving the best interest of his client or employer."

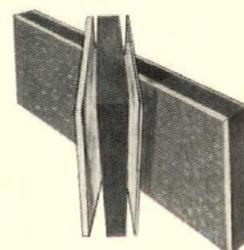
The Board in June approved most of the National Council of Architectural Registration Boards legislative guidelines which call for major reforms in the licensing and registration of the nation's architects. However, action on certain ones was deferred until a review of them could be made by the Interprofessional Commission on Environmental Design. ICED recommended that any legislation resulting from the guidelines clearly indicate that it "does not restrict the practice of engineering as set forth in the engineering registration act of the state nor limit nor restrict the practice of landscape architecture or planning as customarily practiced by those professions." The AIA Board approved this modification and other minor changes and recommended that NCARB adopt the proposed amendments.



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newsnotes

New Ethics Approved By Architects' Board

New Standards of Ethical Practice for 24,500 of the nation's 32,000 registered architects were approved at the September Board of Director's meeting of The American Institute of Architects, it was announced by AIA President Rex Whitaker Allen, FAIA. He said the Standards will be effective November 1st. They are now being published and will be distributed soon

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